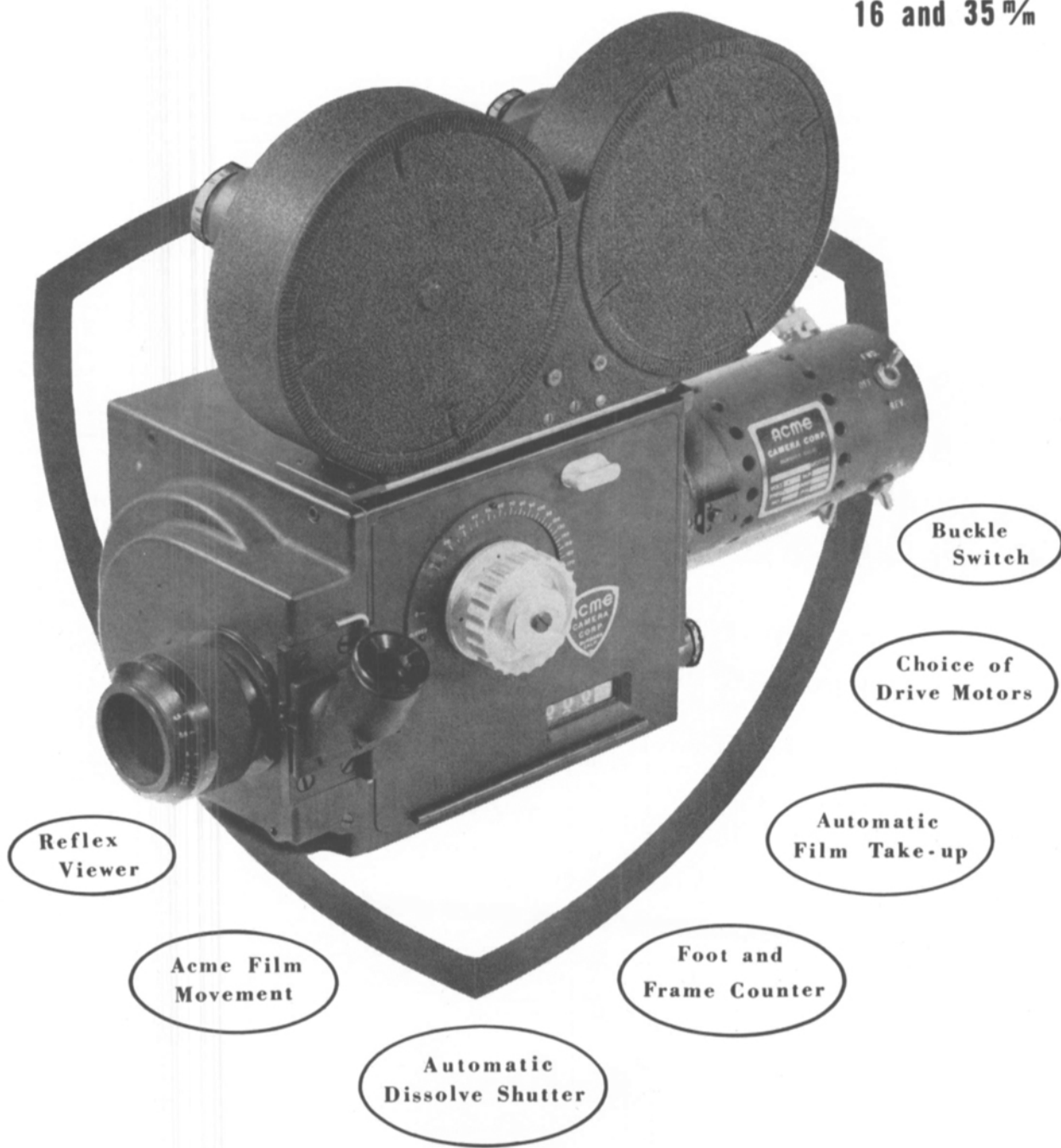


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or may turn to a continuous newsreel program. The Bartlesville experiment is being eyed warily by theater owners and exhibitors, the more pessimistic of them regarding it as the death-knell of the motion-picture business.

John Hilliard, Director Advanced Engineering, Altec Lansing Corp., 9356 Santa Monica Blvd., Beverly Hills, Calif., has been stationed in Sandia, N.M., for approximately two weeks to direct and supervise the construction of equipment capable of duplicating the actual sound conditions of jet aircraft while in flight. The environmental testing of this high-intensity sound is in connection with Altec's research in this field.

Jay E. Gordon has been appointed Supervisor of a newly established motion picture unit for Autonetics, 9150 E. Imperial Highway, Downey, Calif., a Division of North American Aviation, Inc. Prior to his present appointment, he supervised motion-picture operations of the company's former Missile and Control Equipment organization. He wrote and directed production of *Engineering for Tomorrow*, a detailed study on film of a hypothetical missile's development, which won honors at last year's Cleveland Film Festival.

An earlier film, produced by Mr. Gordon while he was with the U.S. Naval Photographic Center, *Origins of the Motion Picture*, won honors at the Venice and Edinburgh film festivals. He was awarded

the Exceptional Civilian Service Medal for his work during World War II in motion-picture production and audio-visual aids.

A member of the Society, Mr. Gordon is also a member of the Edison Pioneers and the Thomas Alva Edison Foundation. He is now Vice-President of the Hollywood Industry Film Producers Assn.

Fred M. Emens has been appointed Sales Manager of the Fastax, High Speed Photography and Photo Instrumentation Division of Wollensak Optical Co., 850 Hudson Ave., Rochester 21, N.Y. A member of the Society, Mr. Emens has been associated with the company for ten years. His experience included administrative activities in the production and industrial engineering and quality control departments.

Richard Youso has also joined Wollensak to serve the Fastax Div. on high-speed photography sales and problems in eastern and midwestern United States. He served for eight years as a group engineer in the Engineering Motion-Picture Dept. of Boeing and was also Photo Chief of Pacific Car and Foundry of Seattle. He was a combat motion-picture cameraman in the European Theater after graduation from the Culver City Motion-Picture Combat School.

Photokina, the International Photo and Cine Exhibition held in Cologne will henceforth be held every second year, beginning with the Fall Exhibition, 1958. Future Photokinas will begin on the last Saturday in September of even-numbered years and will continue for nine days, closing on the Sunday of the week following the opening. Photokina 1958 will be held September 27 to October 5 and Photokina 1960 will begin September 24 and close October 2.

The West Coast Electronic Manufacturers Assn. has given 18 Western universities major scholarship grants in engineering. The grants will provide for a maximum of 32 qualified engineering students during the 1957-58 term. Funds for the Annual WCEMA Scholarship program come from donations made by member companies of the Association. The dean of engineering in each school selects the students to receive the awards, which are given to freshmen and sophomores, or juniors entering from junior colleges. The West Coast Electronic Manufacturers Assn., which has 240 company members located in the major industrial cities of the West, maintains an office at 342 N. LaBrea Ave., Los Angeles and in San Mateo, Calif.

The 4th National Symposium on Reliability and Quality Control, sponsored by IRE, will be held January 6-8, 1958, at the Hotel Statler, Washington, D.C. The Symposium will cover these fields of reliability in the electronics industry: Reliability Organization and Management; Theory and Mathematical Techniques; Design Information; Education and Training for Reliability. A program and detailed information may be obtained from Richard M. Jacobs, Radio Corp. of America, Bldg. 108-2, Moorestown, N.J.

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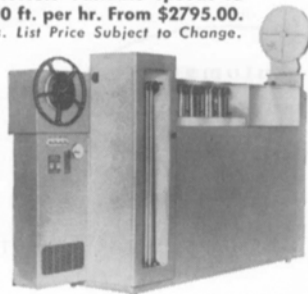
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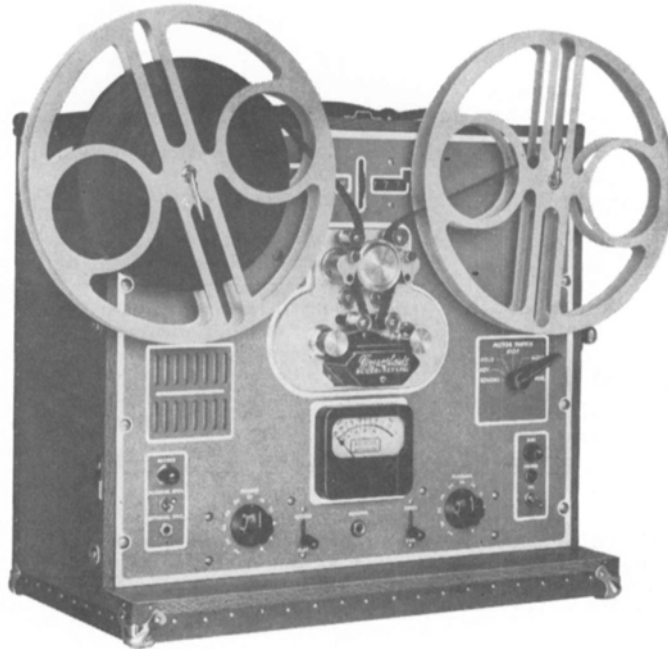
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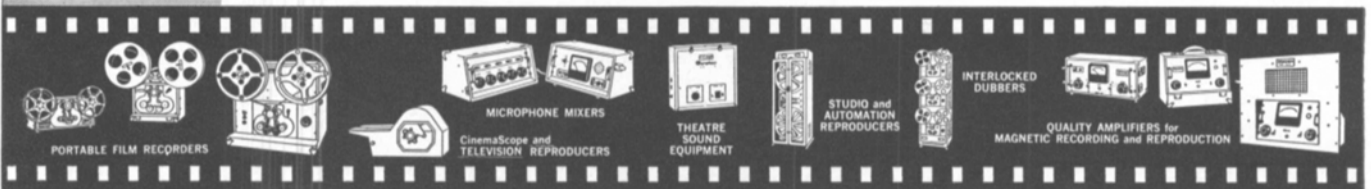
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Obituaries



Frank A. Cowan, 59, Assistant Director of Operations for the Long Lines Dept. of American Telephone and Telegraph Co., died June 21 at Lenox Hill Hospital, New York. A distinguished engineer and inventor, he became affiliated with Bell Telephone shortly after being graduated from Georgia Institute of Technology in 1919. He developed varistor-type modulators and demodulators which are widely used in communications systems. He was a Fellow of the American Institute of Electrical Engineers and of the Institute of Radio Engineers. In 1953 he was awarded the Lamme Gold Medal for outstanding contributions to long distance communication and development of transmission equipment. A paper by Mr. Cowan on "Transmission of Color Over Nationwide Television Networks" appeared in the *Journal*, May 1957.

Harold V. King, 49, Sound Recording Director at Associated British Elstree Studios, Boreham Wood, Herts, England, died May 22, 1957, after a long illness.

He became head of the Studios' Sound Department in 1948. His outstanding film credits include such recent successes as *Moby Dick*, *The Dam Busters*, *Its Great to Be Young*, and *The Good Companions*. He made an intensive theoretical and practical study of radio before he entered the film industry as an electrician. He later worked as a camera operator. With the advent of sound, he worked on Alfred Hitchcock's *Blackmail*, the first sound picture to be made in Great Britain. A member of the Society, he was also a member of the British Kinematograph Society and served on a number of its committees and on the Sound Committee of the British Film Producers Association.

Edward Sutherland Rinaldy, 80, a former member of the Society, died May 22, 1957, at the Manhattan General Hospital, New York. His early years were spent traveling with his father who managed a magic show and in 1911 he was employed by the Vitagraph Co. He went into business for himself in 1914, specializing in the development of various types of camera equipment. Among other activities he made special camera adaptations for such explorers as Carl Akely and Martin Johnson.

SMPTE Lapel Pins. Gold and blue enamel reproductions of the Society symbol, with screw back. Available to all members from Society headquarters. Price \$4.00 including Federal Tax; in New York City, add 3% sales tax.

section reports



The Atlanta Section met April 1 at the Architectural Building, Georgia Tech Campus, Atlanta, with an attendance of 65. The speaker was Lloyd Thompson, Vice-President of the Calvin Co., Kansas City, Mo. who told of his trip behind the Iron Curtain during May 1956. Mr. Thompson, accompanied by his wife and Mr. and Mrs. Calvin, spent eight days in Russia, spending most of the time in Moscow and Leningrad. Mr. Thompson used a "wide-screen" attachment on his camera and found it surprising that he ran into no censorship difficulties. His talk was illustrated with the Kodachrome transparencies. The visitors found the Russian people to be very friendly and very curious about the Americans.—Charles W. Wood, Chairman, c/o Eastman Kodak Co., 4729 Miller Dr., Chamblee, Ga.

The Atlanta Section is battling 1000 weatherwise. Its third meeting was held June 4 at the Architectural Building, Georgia Tech Campus, and for the third time there was a rainstorm on the night of the meeting. Twenty-five members and guests braved the storm to hear Harold Jones of Ansco Co., Binghamton, N.Y., speak on "A New 16mm Color Camera Film for Professional Use," and "Processing Ansochrome Motion-Picture Film for Industrial and Scientific Application." A question and answer period followed his presentation of each topic.—C. W. Wood, Chairman, c/o Eastman Kodak Co., 4729 Miller Dr., Chamblee, Ga.

The Chicago Section met May 16 at WNBQ, Merchandise Mart, Chicago, with an attendance of 150. Three papers were presented on the subject of color television. W. C. Prather of the Technical Engineering Staff, WNBQ, Chicago, spoke on "Fundamentals of a Color Television Film System"; T. Gentry Veal, Research Associate, Eastman Kodak Research Laboratories, Rochester, N.Y., spoke on "General Considerations of Lighting for Motion Pictures for Color Television"; and Charles L. Townsend, Manager, Film-Kine Technical Operations, NBC, New York, spoke on "The Factors Involved in the Use of Color Film for Color Television."

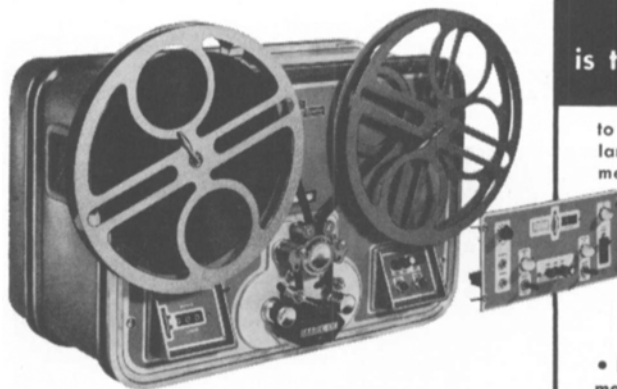
In presenting his paper, Mr. Prather outlined, by use of diagrams, the various components which constitute a color TV film chain. After a brief discussion of each of the components which make up a monochrome TV film chain, he discussed the basic terms used in characterizing a color system, such as hue, saturation and brightness. He then presented a brief review of the additive and subtractive systems of color, showing how the basic color TV film chain operates.

Mr. Veal showed, by means of a series of slides, considerations to be taken in lighting a scene of which color motion pictures will be made for transmission over a color

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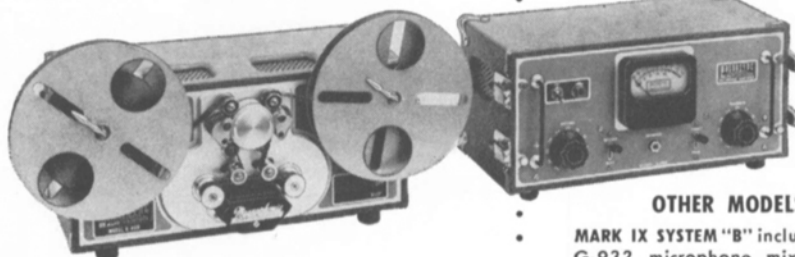
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TV system. He discussed the requirements of brightness, contrast and color quality in photographing scenes to make them suitable for TV reproduction. He explained that it was necessary to use both top and back lighting, using back lighting to obtain depth. He showed that the lighting contrast must be held below that used for motion-picture theater reproduction and stressed that the luminous range of the film must be within the range of the TV system for best system results.

In his paper, Mr. Townsend pointed out that it was necessary to have "good" input to a color TV system in order to realize its full capabilities. He used slides to illustrate the system transfer characteristic, hue and saturation. He indicated that it was de-

sirable to avoid controversial colors such as blue-green and yellow-orange. He said that complementary colors produce the best overall results and that it was necessary to consider how the colors would reproduce in a monochrome system to be sure no information was lost.

A question and answer period after the papers was conducted by the speakers and Harold Kinzle, Laboratory Superintendent, Wilding Picture Productions, Inc.

The program concluded with a tour of the facilities of Station WNBQ. As a special demonstration, a color TV receiver was set up so that members and guests could view part of a live color telecast of the Lux Theatre originating in Hollywood.—*H. H. Brauer, Secretary-*

Treasurer, c/o Bell & Howell Co., 7100 McCormick Rd., Chicago 45.

At the Chicago Section meeting on June 12 an audience of 125 heard a presentation by two experts of the "why" and "how" of Daylight Saving Time broadcasting. The meeting was held in the main studio of WBKB, American Broadcasting Co.

The first paper, "Clock-Time Broadcasting," was presented by Willaim P. Kusack, Chief Engineer, WBKB. The obvious advantages of clock-time, or DST, broadcasting, whereby the same program is seen at the same local time in each time zone, were touched upon. Chicago has been selected as the control center for DST broadcasting for ABC because of its geographical location and also because the American Telephone and Telegraph transmission facilities are available out of Chicago to the East, West, South and North. From an economic standpoint where transmission costs are based on a cost per mile per hour, Chicago has a definite advantage as a control center, Mr. Kusack said.

He said that their original delay broadcasting operations used film as the recording medium, but that in 1957 three Ampex Video Tape Recorders were installed in the Daily News Building Studio of ABC. Although this equipment has been in use only a short time, it has proved to be a satisfactory means for recording programs for delay broadcasting, Mr. Kusack indicated.

Charles Younger, Engineer-in-Charge of DST Recording and Playback Operations, ABC, Chicago, showed, by means of a closed-circuit TV channel, the physical arrangement of the three Ampex Video Tape Recorders at the Daily News Building Studio. He also showed close-ups of various parts of the recorder and discussed the drive and magnetic recording head construction. He played back videotape recordings of the SMPTE members which were made as the audience assembled for the meeting. He also played back portions of a video recording of the paper and presentation by Mr. Kusack.

A question and answer period followed presentation of the papers.—*H. H. Brauer, Secretary-Treasurer, c/o Bell & Howell Co. 7100 McCormick Rd., Chicago 45.*


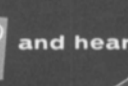
The Dallas-Fort Worth Section met May 16 at the Children's Museum, Fort Worth, with an attendance of 37. Speakers were William G. Hassler of the Children's Museum, and Lloyd Thompson, Vice-President of The Calvin Co., Kansas City, Mo. The two speakers described their travels to far different parts of the world. Mr. Hassler told of his expedition through British Guiana to the Amazon in 1937-38 and illustrated his talk with filmed highlights of the trip. Mr. Thompson told of his experiences behind the Iron Curtain during the summer of 1956. His talk was illustrated with color CinemaScope slides.

The Hollywood Section met on April 16 at the M-G-M Studio, Culver City, with an attendance of 185. Douglas Shearer, Director of Research for M-G-M, gave a talk on M-G-M's new method of making

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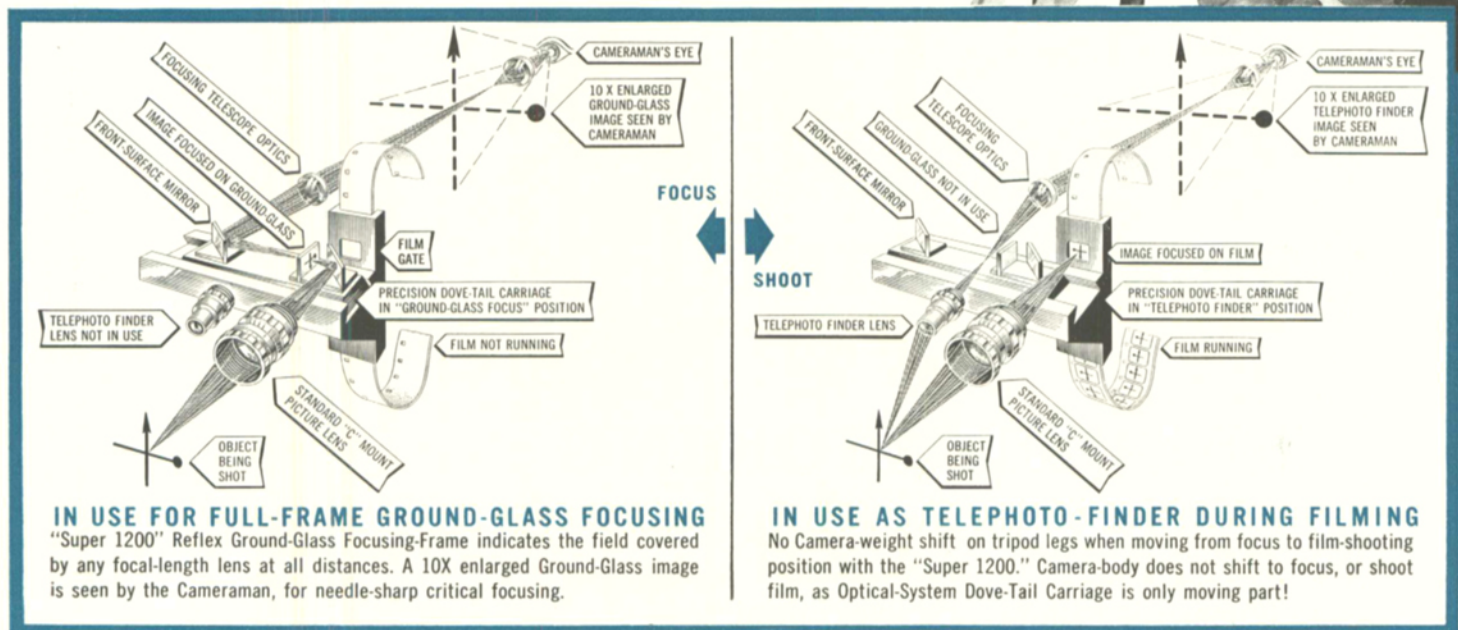
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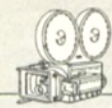
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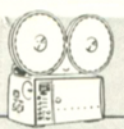
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Mr. Shearer explained that standard cylindrical lenses (non-anamorphic) are used in the original photography. The full width of the film between the sprocket holes is used with a mask inserted in the camera to fix the picture height to a 1.85:1 aspect ratio. For the wide-screen, "flat" version, an Academy aperture duplicate negative is made by optical reduction printing using conventional spherical lenses and maintaining the 1.85:1 aspect ratio. For a CinemaScope release the 2:1 anamorphosis is put in in the optical printing of the duplicate negative from which the 35mm release prints are made. The aspect ratio of the CinemaScope version is 2.35:1.

Care is taken in the original photography, with the aid of guide lines on the viewfinder, to compose the picture so as to give a

pleasing presentation in either the 1.85:1 or the 2.35:1 aspect ratio. Black-and-white prints made by this method were shown. Mr. Shearer also discussed and showed examples of M-G-M's 65mm color process and outlined the various methods used to obtain 35mm release prints.

A new *f*/1.5 projection light system, employing improved projection lenses and a Bausch & Lomb Balcold heat-transmitting elliptical mirror in the arc illuminating system was described by Walter Beyer of the Motion Picture Research Council. This equipment was on display at the meeting.

An interesting feature of the program was a demonstration by Robert MacDonald of M-G-M's novel portable fog machine. This was a development for which the M-G-M Construction Dept. was recently given an Academy Technical Award.—*Robert G. Hufford*, Secretary-

Treasurer, c/o Eastman Kodak Co., 6706 Santa Monica Blvd., Hollywood 38.

The Hollywood Section met May 21, with 205 attending, at the Cinema Department of the University of Southern California. Dustin Rawlinson, a student in the Graduate School and Chairman of the SMPTE Student Chapter at USC, acted as Master of Ceremonies for the evening.

The meeting opened with the showing of a 16mm color film, *An Occurrence at Owl Creek Bridge*, produced by the USC Cinema Department. Dr. Robert O. Hall, head of the department, gave a short talk on the philosophy of the cinema and this was followed by excerpts from four pictures made by students in the undergraduate and graduate schools. Each picture was introduced by one of the students who had participated in its production. Titles of the pictures and the students who introduced them are: *No Margin for Error*, Douglas Gallez; *The Black Cat*, Willis Lapeniaks; *Umbilicus*, Edward S. Seeley, Jr.; and *The Potter*, Michael Jorrian.

Following the showing of the films, Dr. Hall described the academic training and research in the Graduate School. Edward Freed, who directed the Department's Academy Award picture, *The Face of Lincoln*, discussed USC's Farmington Collection of foreign books on motion-picture subjects.

Bernard R. Kantor discussed his work in filming audience reaction by the use of high-speed infrared film and showed examples of this sort of photography. An earlier report by Mr. Kantor appeared in the *Journal* in Nov. 1955.

The meeting was followed by refreshments and a tour of the Cinema Department's production facilities.—*Robert G. Hufford*, Secretary-Treasurer, c/o Eastman Kodak Co., 6706 Santa Monica Blvd., Hollywood 38.

The Rochester Section met April 18 at the Dryden Theater, Eastman House, Rochester, N.Y., with an attendance of 35. John Thorpe, of American Telephone & Telegraph Co., spoke on "Getting the Right TV Program to the Right Station."—*A. E. Neumer*, Secretary-Treasurer, c/o Wollensak Optical Co., 850 Hudson Ave., Rochester 5, N.Y.

The San Francisco Section met May 21 at the Eastman Kodak Processing Plant, Palo Alto, Calif., with an attendance of 64. Paul S. Aex, Asst. Manager of the Palo Alto Plant, gave a brief speech of welcome. Members and guests were taken on a tour of the plant. The tour covered Kodachrome Processing in the 16mm and 35mm size, Kodacolor Processing and Printing, chemical mixing and recovery and quality control.—*Werner H. Ruhl*, Secretary-Treasurer, 415 Molimo Dr., San Francisco.

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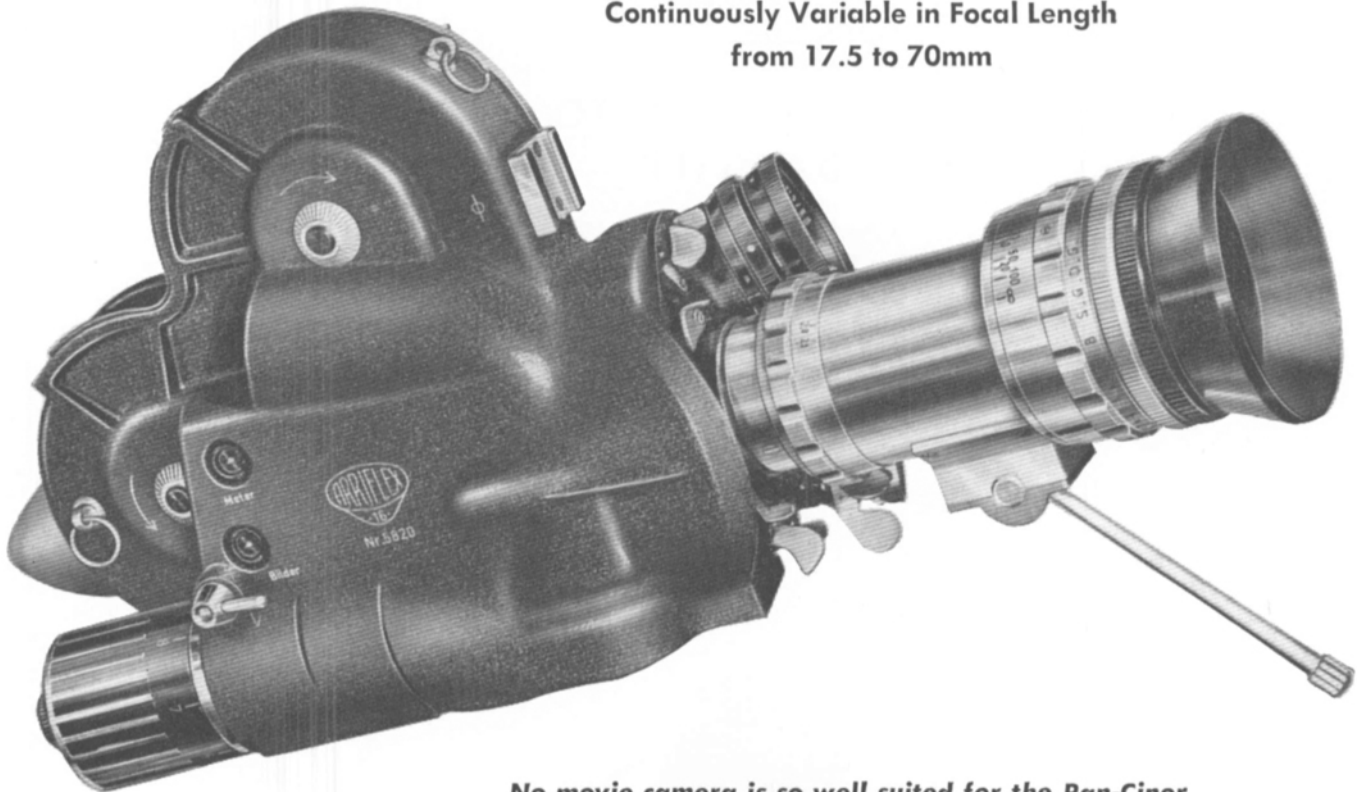
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current literature



The Editors present for convenient reference a list of articles dealing with subjects cognate to motion-picture engineering published in a number of selected journals. Photostatic or microfilm copies of articles in magazines that are available may be obtained from The Library of Congress, Washington, D.C., or from the New York Public Library, New York, N.Y., at prevailing rates.

American Cinematographer vol. 38, Apr. 1957
 Photometry in the Film Studio (p. 232) *R. L. Hoult*
 Racing Camera Car (p. 234) *W. Carroll*
 Dynamic Frame (p. 236) *D. Hill*
 Using Strobe Lights for Time-Lapse Cinematography (p. 240) *G. W. Hazen*
 Continuous Viewing and Focusing Finder (p. 244) *Z. H. Price*

vol. 38, May 1957
 Memomotion Study—New Use for Cinematography (p. 302) *F. Gropper*
 Use of Dimmer Banks in Modern Set Lighting (p. 304) *P. Tannura*
 Shooting a TV Film Production in Low Key Using Tri-X (p. 308) *G. C. Fenyon*
 Laminated Magnetic Tracks for 16mm Films Gaining Favor (p. 310) *J. Henry*
 "Taiyo to Bara" Displays Japanese Cinematographic Techniques (p. 312) *F. Foster*
 Collection of Vintage Cameras (p. 313)

British Kinematography vol. 30, Mar. 1957
 Philips Equipment for Picture Projection and Sound Reproduction of Todd-AO 70mm Film (p. 63) *W. J. M. Jansen*
 Suggested Standardizations for Foreign Versions of 16mm Films (p. 75) *J. Seabourne*

vol. 30, Apr. 1957
 The Economics of Photographic Washing (p. 95) *G. I. P. Levenson*

vol. 30, May 1957
 Depth of Field and Picture Quality with the New Techniques (p. 123) *B. Pollard*
 The Use of 16mm Film in Television (p. 129) *N. F. Chapman*

Electronic Engineering vol. 29, May 1957
 An Optical Scanning and Recording System for a Photo-Electric Optical Bench (p. 231) *T. N. J. Archard and D. H. Rumsey*

Electronics vol. 30, May 1, 1957
 Simultaneous Color-TV Test Signal (p. 146) *R. C. Kennedy*
 Electronic Shutter for TV Kinescope Recorder (p. 186) *D. C. Crocker*

Institution of Electrical Engineers, Proc. vol. 104 B, Mar. 1957
 A Survey of Factors Limiting the Performance of Magnetic Recording Systems (p. 158) *E. D. Daniel, P. E. Axon, and W. T. Frost*

International Projectionist vol. 32, Apr. 1957
 Drive-In Projection: A Challenge (p. 7) *R. A. Mitchell*
 A Conversion Method for Db and Volume Units (p. 12) *J. Holt*
 Is it Going to be Cable Theatre? (p. 13)
 NTS's Telemovies Projection Equipment (p. 14) *R. MacLeod*

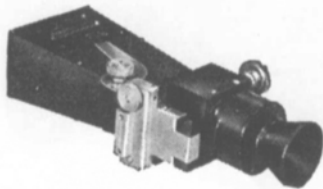
vol. 32, May 1957
Motion Picture Research Council: An Industry Technical Aid (p. 7) *R. MacLeod*
From the British Viewpoint—Two New Anamorphic Processes and a Stereosound Forum (p. 14) *R. H. Cricks*
Telemural Projector—RCA's Newest Advance (p. 20)
Technirama Process Debuts in Italy (p. 21)

Kino-Technik vol. 11, Feb. 1957
 Stand und Entwicklungstendenzen der Tonstudioteknik (p. 36) *F. Winkel*
 Die Nachsynchronisierung von Dreisprachigen Filmen (p. 39) *W. Straub*
 Die Anwendung von Transistoren in der Studioteknik (p. 42) *H. G. Pühler*
 Studio-Zweibandprojektor 16/16 mit Synchronmotor (p. 45) *H. Kronenberger*

vol. 11, Mar. 1957
 Ein Programm und ein Werk im Zeichen "Arri" (p. 72)
 Eugen Bauer GmbH: Neue Wege für den Tonschmalfilm (p. 74)
 Bell & Howell—Geräte mit Letzter Präzision (p. 76)
 Schmalfilmindustrie mit Unternehmungsgeist (p. 78)
 Projektoren der Microtecnica in Turin (p. 86)
 Eumig-Wien: Produktion mit Tradition (p. 88)
 Paillard—Schweizer Schmalfilm-Präzision

vol. 11, Apr. 1957
 Ein Rundgang durch die Technischen Anlagen Deutscher Fernseh-Studios (p. 120)
 Fernschübertragung mit der Zeiss Ikon-Telefino-Anlage (p. 138)
 Ein Fahrbares Studio für Fernseh-Übertragungen (p. 142)

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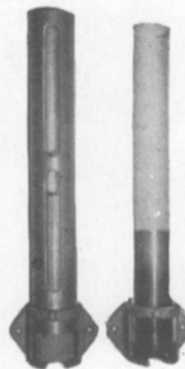
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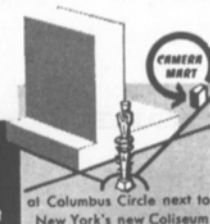
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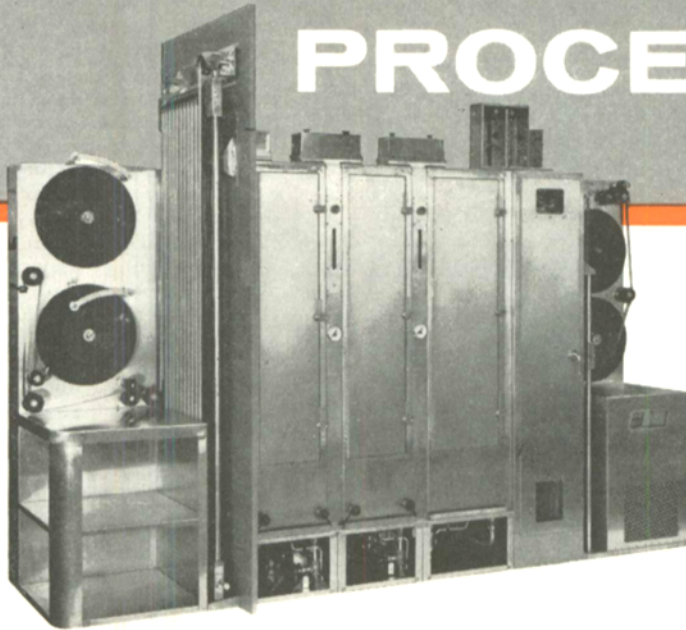
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books reviewed



Handbook of Electronic Measurements

Edited by Moe Wind. Published by Poly-

technic Institute of Brooklyn, Microwave Research Inst., 55 Johnson St., Brooklyn 1, N.Y. 2 vols. 929 pages total. Price \$15.00 per set.

This two-volume book was written to fill the important requirement for an up-to-date reference, including a bibliography of sources, in the field of electronic measurements. The material is divided into 18 chapters, each written by a well-known authority on the particular topic. The authors of the various chapters have gone to considerable trouble to maintain reasonable continuity of style throughout the book, with gratifying results. Although methods of approach to measurements differ in various chapters, the volumes

suffer far less than most from the discontinuity caused by a number of authors.

Each chapter covers the methods of measurement of a specific quantity, starting with d-c and proceeding upwards in frequency to the microwave region. The chapters cover measurement of voltage and current, power, impedance, frequency and wavelength, time interval, phase, field intensity and radiation, bandwidth, gain, noise figure, transients, distortion, waveforms, stability, modulation, spectra, and attenuation. Special attention is paid in each case to the various sources of error in measurement, and for each of these, a complete explanation is given together with discussion of the order of magnitude and methods of compensation. In addition, a comprehensive theoretical treatment has been included wherever it seemed necessary and desirable.

One excellent feature is the first chapter, which provides an historical background and an introduction to the problem of electronic measurements. In this chapter are also to be found the definitions of the various units and a comprehensive and concise review of the fundamentals of electromagnetic theory, with emphasis placed on the application to measurements.

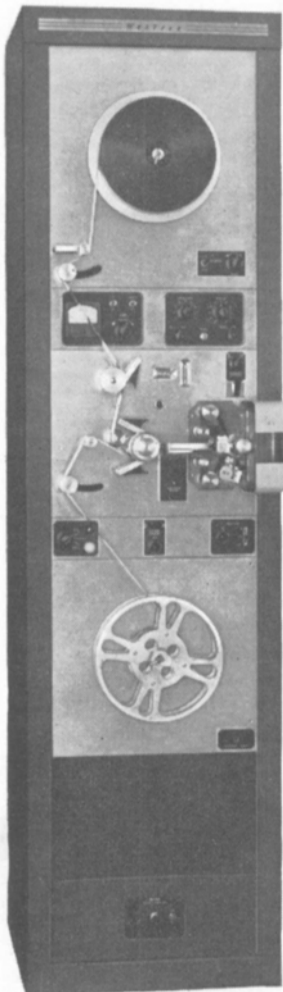
In general, the information is presented in a convenient form, and representative equipment necessary to make each of the measurements is discussed in some detail. Although, as might be expected, no material on measurements other than those in electronics is presented, much of the material on measurements at audio frequencies is of interest in the field of acoustics and related fields.

Engineers in both the motion-picture and television fields should find the book useful both as a reference and as an index to further sources of more detailed information on specific equipment and measurements. For those who have only an occasional need for information, and those who wish to acquire a fairly extensive background in this field, the book would be an excellent text for study. Each chapter is complete in itself, thus facilitating study of a particular measurement, while the book as a whole presents a comprehensive, detailed, and easy-to-understand picture of the field of electronic measurements.—*Harvey W. Mertz, Philco Corp., 22nd St. & Lehigh Ave., Philadelphia 32.*

The Handling, Repair and Storage of 16mm and 8mm Films is a new Eastman Kodak Co. publication of 12 pp. which gives instructions on how to extend the useful life of movie films. It is especially useful for schools, libraries and other users of audio-visual materials. Sections cover possible causes of damage to films and suggestions for inspection, repair and storage. The booklet is available without charge from the Sales Service Division, Eastman Kodak Co., Rochester 4, N.Y.

Also available without charge is a one-page reprint, "Anyone Interested in Higher Speed Color Film?" which explains how to obtain a speed increase of one full stop in Ektachrome Films using the E-2 process.

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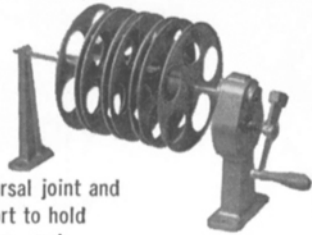
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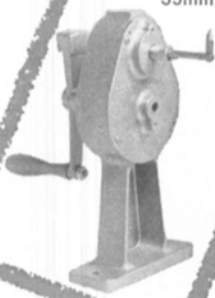
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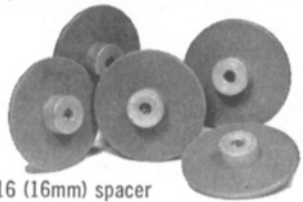
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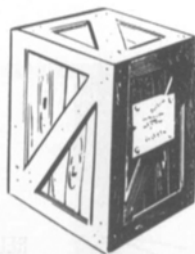
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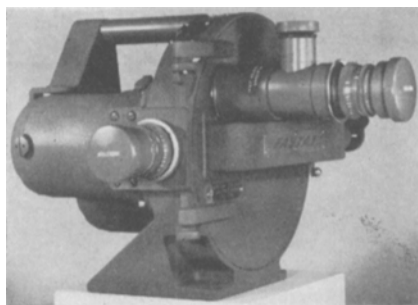
new products

(and developments)

.....
Further information about these items can be obtained direct from the addresses given. As in the case of technical papers, the Society is not responsible for manufacturers' statements, and publication of these items does not constitute endorsement of the products or services.



The Macbeth-Ansco Electronic Densitometer, Model 12A, has been announced by the Macbeth Instrument Corp., P.O. Box 950, Newburgh, N.Y. Features of the new model include direct reading in linear density scale, 0 to 4.0 in color and black-and-white; electronic zeroing; separate zero adjustments for each color filter and a dynode feeding photomultiplier tube circuit for stability and sensitivity. It is priced at \$985.00 for the basic unit. A reflection head attachment is priced at \$195.00.



The Wollensak Optical Co., Rochester, N.Y., has announced three new products: a Fastax High-Speed motion-picture and oscillographic camera, a 16mm Motion-Picture Analysis Projector and a Fastair motion-picture Missile Camera (shown above).

The Fastax-WF-17 combination high-speed motion-picture and oscillographic

camera was designed to record both mechanical and electrical data on the same film, to be used especially where studies of short duration are required. It has speed ranges from 150 to 8000 pictures/sec and can be used for either picture or oscillographic recording independently. Its cost is from \$2250.

The 16mm Motion-Picture Analysis Projector was developed for the study and analysis of subjects filmed by high-speed motion-picture cameras. A special feature of the projector allows the film to be advanced frame by frame at the projector or remotely at the screen. Prices range from \$510 up depending on accessories required.

The missile camera is constructed to withstand extremely high "G" loads, severe vibration, impact and shock and will accept 50- and 100-ft daylight loading magazines. It incorporates the revolving prism principle. It is priced at \$1295.

Bell & Howell, 7100 McCormick Rd., Chicago 45, has introduced a 2-time telephoto attachment for Bell & Howell 20mm lenses which fits the 16mm electric-eye motion-picture camera and the Sunomatic lenses on the 200 series, without affecting the automatic exposure features of these cameras. It complements the wide-angle attachment introduced late in 1956. By doubling the focal length of the camera lens, the attachment in effect brings the subject closer to the camera. It is available from Bell & Howell dealers at a suggested retail price of \$89.95. A matching 40mm viewfinder objective is available at \$10.50.

Sylvania Electric Products Inc., 1740 Broadway, New York 19, introduced a new model of its RF (Radio Frequency) lamp for color motion-picture printers at the SMPTE 81st Convention Exhibits. The new lamp is reported to have a life expectancy of 500 hours as compared to 100 hours for the original RF model. Although the new lamp has not been changed externally from the original lamp introduced in January 1956, the improvements include a change in the diameter of the refractory disc, from $\frac{1}{8}$ in. to $\frac{1}{4}$ in., thereby bringing it into accordance with the international standard light source, and a change in the operating temperature from 3100 K to 3500 K. The earlier developments were described at the Society's Convention at Lake Placid in Oct. 1955 and in the *Journal* in Dec. 1955.

The Magnetic Sound Striping Co., 1472 Broadway, New York 36, has been appointed by the Minnesota Mining and Mfg. Co. as striping laboratory for amateur and professional motion-picture film. Company officials have announced that magnetic sound striping can be added within 48 hours of receipt of unstriped film.

An experimental silicon power transistor, capable of providing an output of 5 w at 10 mc either as an oscillator or an amplifier, has been developed at Bell Telephone Laboratories under the sponsorship of the Joint Services. Unilateral gain is in excess of 20 db, and a collector efficiency of better than 40% has been achieved.

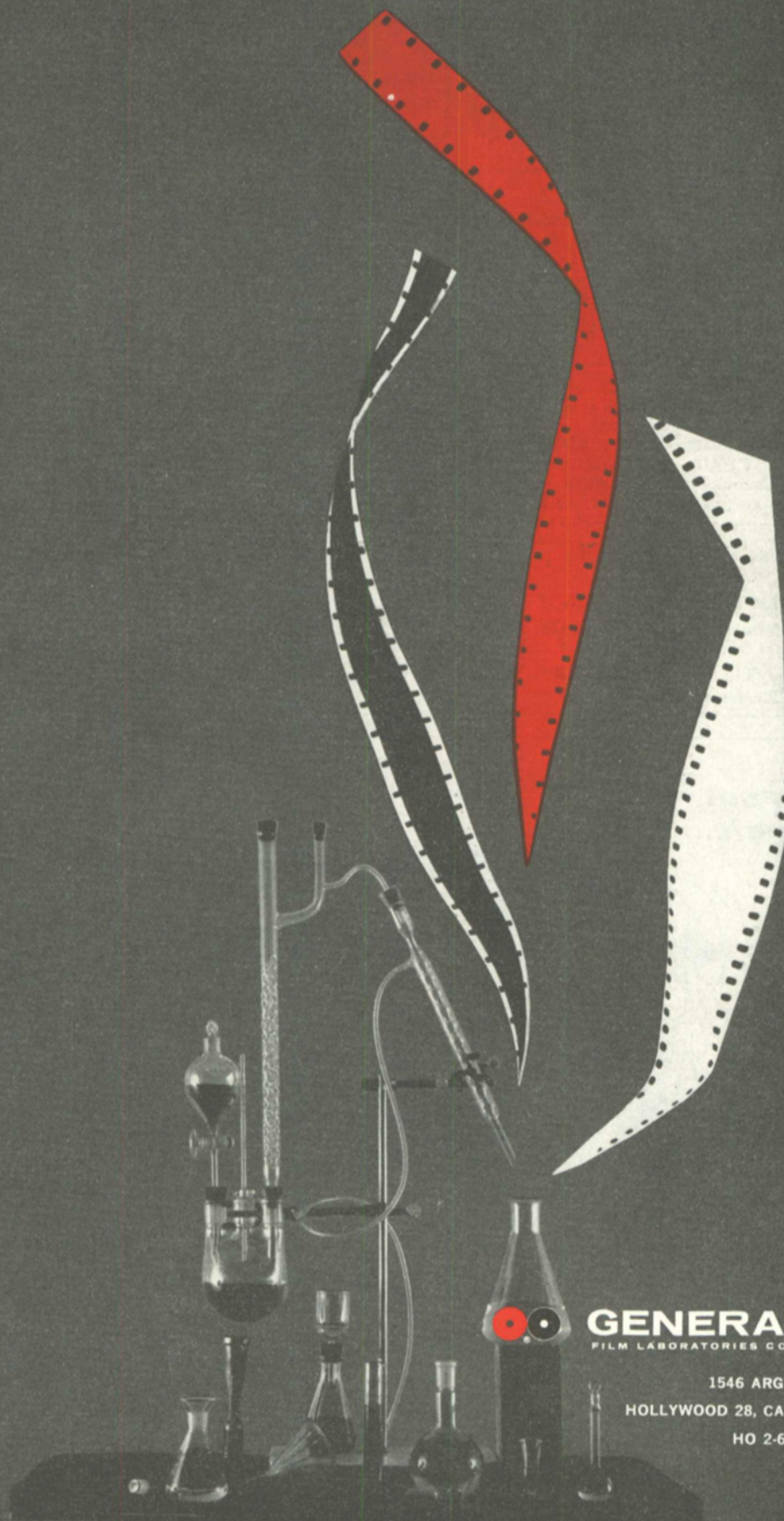
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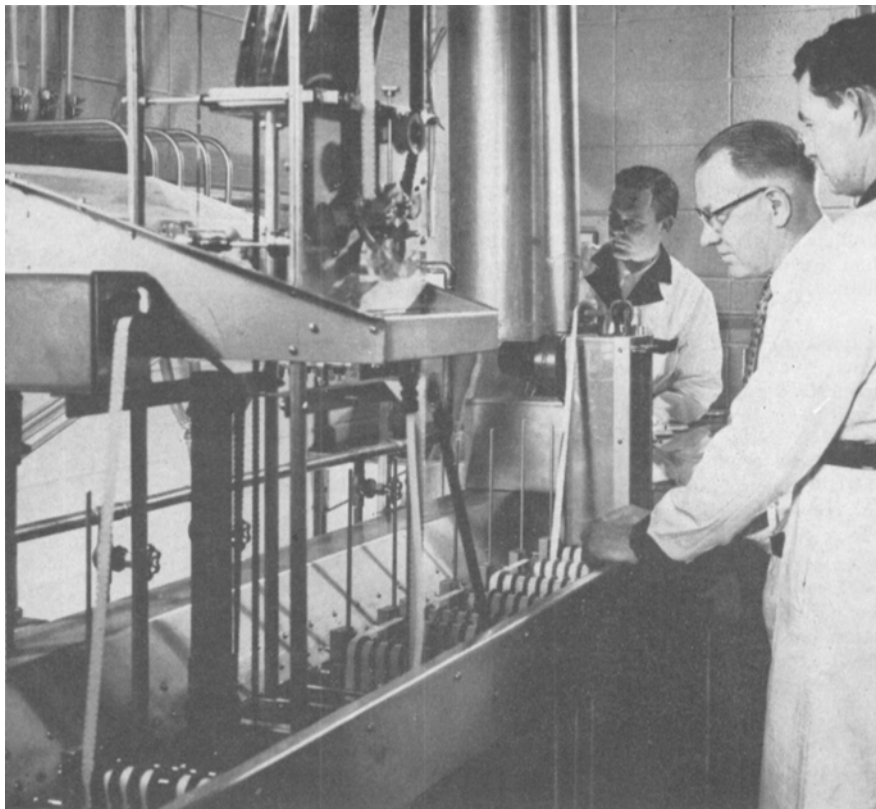
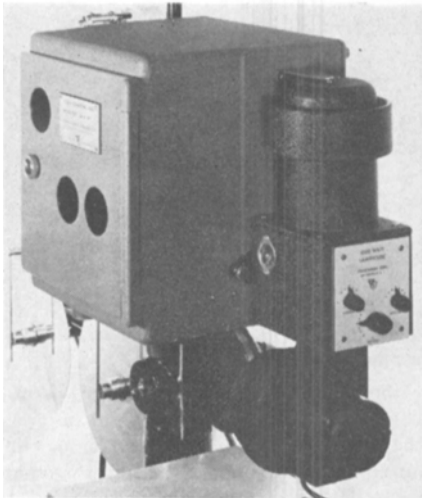
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members 12 insertions, 2 x 1 in., \$60

The Perkin-Elmer Corp., Norwalk, Conn., has issued a 12-page brochure describing its optical tracking instruments and systems. Specifications are given for such systems as the Recording Optical Tracking Instruments for long-range photography of missiles in flight; Telescopic Photographic Recorder, a mobile photographic recording system and the Kth 55 Cine-Theodolite, for tracking missiles and airborne objects at short and intermediate ranges.



The Fish-Schurman Corp., 70 Portman Rd., New Rochelle, N.Y., has announced its Hi-Speed Additive Color Compensating Head for continuous printing at 200 ft/min. It was originally designed to operate with the Bell & Howell Model E and is now available to fit D and J heads. Designed with a single 1000-w light source, adjustable in complete darkness in all directions by knob setting and three electromechanically operated light valves, this machine is said to provide color changes in 5 msec. Each light valve is controlled by five small solenoids to provide 32 printer steps. The light valve opening may be adjusted for color stock changes without altering the 32-step arrangement.

Light efficiency is obtained by using six interference multilayer, all-dielectric beam splitters and by eliminating absorbing trimming filters. Separation of the color bands is accomplished without overlap and with little light loss. The machine is priced at \$8,500 F.O.B. New Rochelle, N.Y.

A 5-channel punched-tape reader, with memory system, reading in succession red, green, blue, blank, is also available for actuating the three light valves and priced at \$3,200. A punch coder with counter for programming 5-channel tape reader is priced at \$2,400.

The Harwald Co., 1216 Chicago Ave., Evanston, Ill., has taken over the manufacture and distribution of the Movie-Mite 16mm sound projector from The Calvin Co., Kansas City, Mo. The Movie-Mite was recently re-engineered and now includes such features as a curved film gate, single lamp for both sound and picture, and automatic safety trips which stop the machine automatically if a loop is lost. The projector weighs 28 lb and is suitable for classroom use as well as for industrial applications. It is priced at \$298.50.

The Geo. W. Colburn Laboratory, Inc., 164 N. Wacker Dr., Chicago 6, announces completion of the installation of a new color processing machine, built by the

E.D.L. Company of Gary, Ind., to process both internegative and release prints in the amount of over 40,000 ft a day.

The Colburn Laboratory also announces

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LAVEZZI—Dependable source for highest precision parts for all motion picture equipment.

Whether you are manufacturing cameras, film processing equipment, projectors, or special purpose devices, you can improve their quality by using parts made to your specifications by LaVeZZi. Our highly skilled personnel, fine machine facilities, and years and years of experience are at your disposal.

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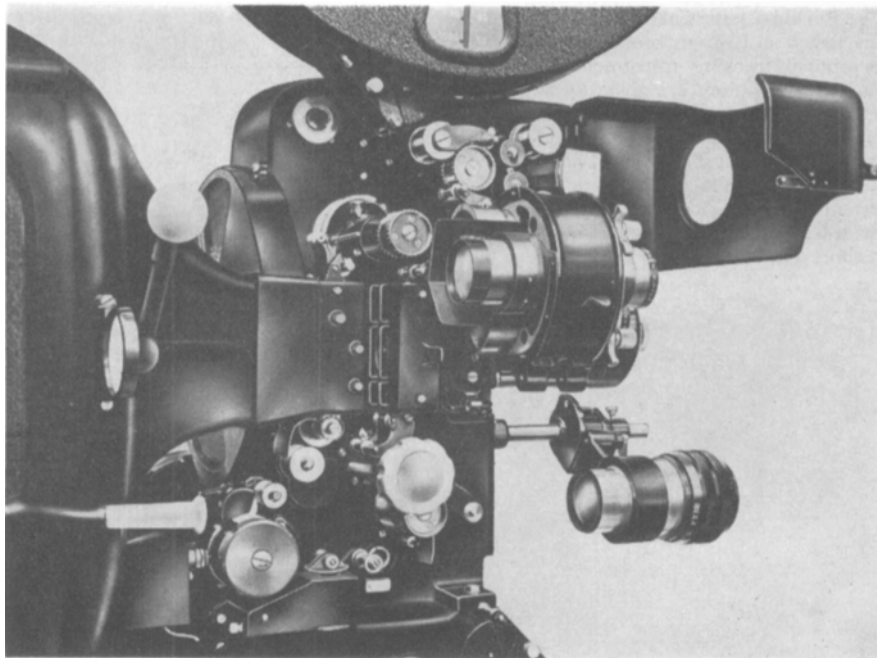
LAVEZZI MACHINE WORKS
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a new method of printing 16mm color prints in quantity without risk of damage to the original film. The printer, designed by the company's president, Geo. W. Colburn, prints the internegative from A & B originals, incorporating fades, dissolves and the invisible splice editing techniques. The printer also is capable of adjusting color balance for individual scenes. The new method is reported to produce prints of notably better quality than are obtained from the color-reversal method.

Magnasync Mfg. Co., Ltd., 5546 Satsuma Ave., N. Hollywood 2, has announced the appointment of Kine Engineers, 17 New Queen's Rd., Bombay, India, as exclusive agent for the sale of Magnasync products in India. The West Coast company manufactures magnetic film recording equipment.

R. C. Merchant & Co., 18411 W. Nicholas, Detroit, has been appointed sales representative for Reeves Soundcraft Corp. in the State of Michigan. The company will handle the complete Soundcraft product line of magnetic tapes and other items.

The Compco Corp., 2251 W. St. Paul St., Chicago, has announced the appointment of Motion Picture Enterprises, Inc., Tarrytown, N.Y., as its exclusive East Coast Sales Representative for the film reels and cans manufactured by the Chicago company.



The Fedi XII T Projector, which was briefly announced in the New Products columns of the April 1957 *Journal*, is a redesigned version of the Fedi XII S Projector (p. 530 of the Sept. 1956 *Journal*), manufactured by Ing. Angiolo Fedi S.A., 6 Via S. Gregorio, Milan, Italy. In making this revision, the three principal design objectives were: to permit operation with 100-125-amp high-intensity arc lamps

without overheating the film; to permit change of projection ratio without stopping the projector and without changing the aperture plate; and to permit switching projection lenses and re-establishing focus without stopping the machine.

With an arc lamp producing the 30,000 lm necessary to illuminate a 150-sq m screen, the film is subjected to a temperature of 600 C. In the Fedi XII T, cooling is achieved by water circulation, and heat-absorbing filters which are mounted on a two-bladed shutter; the rotation of this shutter (1400 rpm) cools the filters. It is claimed that the 600 C temperature can be reduced to 350 C by this means.

The turret lens holder takes three lenses of different focal length for 1.37:1 standard, 1.66:1 VistaVision, or 2.55:1 CinemaScope ratios. Each lens can be focused independently by means of a micrometric device and a rotation of 120° is sufficient to bring into the optical axis a projection lens with prechosen focal length, fully pre-focused. This can be done while the machine is running. The adjustable aperture plate is composed of four light-cutting edges positioned close to the film plane, adjustable both vertically and horizontally.

Expansion of Photo Research Corp. 837 N. Cahuenga Blvd., Los Angeles 38, has been announced by the firm's President, Karl Freund. The firm, which now specializes in the production of electronically operated ultra-precision instruments for measurement of illumination intensity and color temperature, is enlarging its research facilities for electronic instruments in the television field. Dr. Freund has also announced that N. H. Bensussen will be Vice-President in charge of production; Frank F. Crandell, Vice-President in charge of research; and Romauld Anthony, General Manager. In making the announcement, Dr. Freund, who is a veteran motion-picture and TV photography director and an inventor of light measurement instruments, predicted rapid growth in television and related image-transmission areas of electronics.

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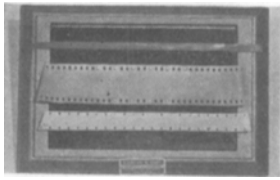


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MOVIELAB BUILDING, 619 W. 54th ST., NEW YORK 19, N. Y., JUDSON 6-0360

F&B FILM REPAIR AND SPLICING BLOCK

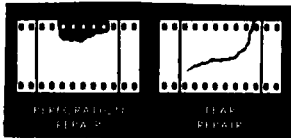
SAVES DAMAGED FILMS



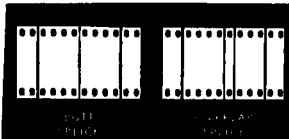
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- **EFFICIENT**—replaces torn or missing perforations—without loss of a single frame.
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- **VERSATILE**—includes a complete ¼" magnetic tape splicing block.

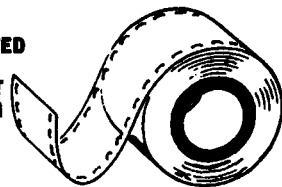


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- **NON-MAGNETIC**—aluminum construction insures perfect safety for handling magnetic or magna striped film.
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- **DURABLE**—tear strength greater than film.
- **CLEAR**—self-sticking—no cements required, no adhesive bleed.



- **SUPER-THIN**—only 1.5 mils thick—passes thru projectors easily.
- **SOLVENT-RESISTANT**—commonly used film cleaners will not loosen tape.
- **UNIVERSAL**—can be used on all types film base.

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16mm—single perf. 3.00
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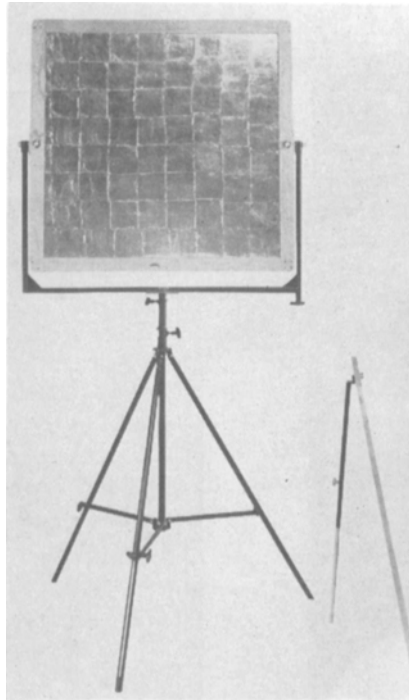
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For more information and catalogs—write—dealers inquiries invited.

FLOMAN & BABB, INC.

Dept. SM, 68 West 45 St., N. Y. MU 2-2928



The Moleflector is a product of the Mole-Richardson Co., 937 N. Sycamore Ave., Hollywood 38. Constructed of exterior plywood in a pine frame, it has a 43 sq in. silver reflector, bright on one side and diffused on the other. It is 4 ft square, 1 in. thick and weighs 18 lb. The 28-lb. steel-tubing pedestal has a low of 60 in. and a high of 96 in. The distance from pedestal top to reflector center is 29 in. and the extension leg measures 18 in. Other new items are described on a catalog sheet now available from the company.

The Jerrold Electronics Corp., 23d and Chestnut Sts., Philadelphia 3, has announced a high-speed, electronically operated coaxial switch that reportedly transforms an ordinary oscilloscope into an instrument that takes accurate quantitative measurements. It provides the simultaneous display of two channels or voltages. It is used in conjunction with a standard sweep generator and oscilloscope display. The unit uses two Clare "Mercury-Wetted" switch elements mounted in a coaxial circuit. The switching unit has a maximum current rating of 5 amp at 500 v and can be supplied for either 50 or 75 ohms with a V.S.W.R. of less than 1.08 from 0 to 250 mc. The switching functions are controllable by circuitry at a 30-, 15- or 10-cps rate, locked with the 60-cycle line. A phase reverse switch and a phasing control are provided for adjusting the phase in respect to the line. The switch is priced at \$200.

The Minnesota Mining and Manufacturing Co. 78,000 sq ft magnetic recording tape plant at Hutchinson, Minn., which was opened in May, is reported to be the largest in the world. The plant produces magnetic tape for video recording, computers, instrumentation and guided missile work, geophysical exploration and automation as well as for professional and home recording. All of the manufacturing processes leading to the finished tape take place within the plant except for the preparation of the magnetic oxide which is produced in a plant maintained by the firm at Hastings, Minn. The company's headquarters is at St. Paul, Minn., and it also maintains magnetic tape plants in England and France.



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Motion-Picture and Television Production. Twenty years experience in film and 9 years in television, in all phases of work. Desires position with active organization in motion-picture or television production. Not afraid of hard work, heavy responsibility or any problem that may come up in the industry. Available immediately.

Write to: Apartment 601, 137 West 45 St., New York, N.Y., Tel: JUdson 2-2257, Ext. 601

Motion Picture Photographer. Presently employed with network affiliated television station as news photographer. Organizational ability, experienced in editing, news writing. Present position includes filming commercials and sales presentations, video slides, advertising and promotional stills. Interested in quality creative production. D. David Bash, 724 1/2 Ostend Court, San Diego 8, Calif.

Recording Engineer. Eight years experience in all phases of motion-picture sound recording including operation (as recordist and mixer), research, design and development work, transmission, maintenance and installation. Former assistant to chief recording engineer of major east coast studio. Will relocate. Box 26, Oakland Gardens Station, Flushing, N. Y.

Producer-Director-Cinematographer. Comprehensive background in all phases of motion-picture production: creative, technical and artistic. More than 13 years in motion-picture, live-television and radio production. Independent producer 6 years. Experience also includes writing, editing, acting and narration. Very fluent Spanish including technical terms. Desires posi-

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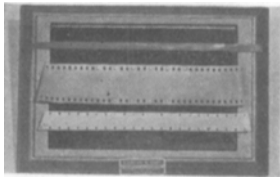


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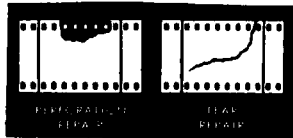
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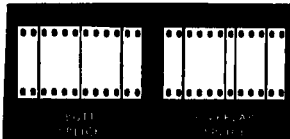
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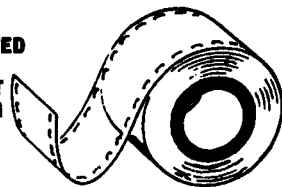


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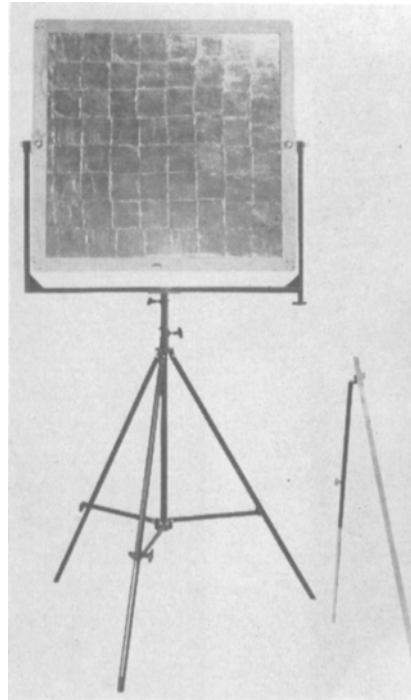
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tion with production company or in motion-picture department of large industrial corporation. Interested in the United States, Central or South America. Résumé available in English or Spanish. Write: Oliver E. Cain, P.O. Box 1594, Amarillo, Texas.

Film Writer-Editor, with directorial experience, now engaged in post-graduate work at City College Institute of Film Techniques. Three years experience in direction of off-Broadway theater. Has written scripts for NBC-TV and industrial films. Experienced with all 16mm cameras and editing equipment. Formerly with Screen Gems, Inc. Willing to relocate. Write: Lawrence G. Cohen, 55 Nagle Ave., New York 40.

Summer Job. Third-year student in Photographic Science, Rochester Inst. of Technology. Secy-Treas. SMPTE Student Chapter. Interested primarily in color control and processing, studied color and black-and-white sensitometry, color printing and color studio, photographic technical analysis. Desires lab work during summer in New York City; available June 3. Write: Stan Feigenbaum, 140 Spring St., Rochester 8, N.Y.

TV Technician. Young man, 27, mechanically inclined, single (but engaged), looking for a TV job with a future. Recent graduate of TV Workshop (finished in top three of class), thoroughly qualified dolly operator, boom operator, audio engineer, TV cameraman, floor manager, video operator, lighting (both as director and grip), and technical direction. Operate film camera and projector and know film processing and editing. Thorough knowledge of remote operations and theory and operation of microwave transmission. Knowledge of color TV principles and operations, scenery and special effects. Intend to secure 1st class license from FCC as radio-telephone operator. Arthur K. Hirshman, 2242 Bragg St., Brooklyn 29, N.Y. Nightingale 6-3997.

Scientific Film Production. Producer with 12 years experience in production of medical training films and 13 years in still and motion-picture documentation of scientific research material seeks opportunity in studio specializing in scientific, research or educational motion pictures. Four Venice awards, including first prize for best natural science film in 1952. Fellow of the Royal Photographic Society. Wilbour Chace Lown, 306 West 11 St., New York 14. ALgonquin 5-8228.

Recording Director for Slide Films. Thorough knowledge available talent and recording techniques. R. Goldhurst, 913 Second Ave., New York, N.Y. PLaza 9-7654.

Motion-Picture Cameraman-Technician. Age 40, single with car, free to travel. 15 years experience in cinematography, B & W and color, including animation, titling and special effects. Thorough knowledge of 16mm and 35mm production equipment. Capable editor, experienced in laboratory developing, sensitometric control and printing. Commercial and college-unit production experience. B.A. degree; graduate of New Institute for Film and TV, New York. Active member SMPTE. Seeks position with commercial film producer, college unit, or internal industrial film group. References, complete resume on request. Joseph MacDonald, 2414 Sullivant Ave., Columbus 4, Ohio. Tel: BR 6-2053.

TV Stage Manager. NYU graduate, worked with active motion-picture, TV and stage groups, presently employed as cameraman with Artists Enterprises, seeking position as program assistant or stage manager for TV studio. Resume on request. Write: Reg Gamar, 279 92 St., Brooklyn 9, N.Y.

Film Writer-Director now heading film unit large national organization. Administrative experience. Interested in connection with busi-

ness film producer, film laboratory service department or industrial photo unit. Thorough knowledge all phases of film production including TV spots, animation techniques, public relations, sales and training films. Write: Film Director, 4410 Walsh St., Chevy Chase 15, Md.

Engineering and Technical Film Producer. Background in all phases of technological and industrial film production including direction, camera, editing, business management; presently and for many years producer with own company. Now seeking position that will allow concentration exclusively on production of technological films either with production company or large industrial corporation, preferably in the western states. J. K. P., 4003 Cumberland Ave., Hollywood 27, Calif.

Positions Available

Motion-Picture Development Engineer. Mechanical engineer or equivalent required by long-established motion-picture developing concern. Must be thoroughly familiar with machine design and construction and capable of supervising projects through manufacturing processes. Technical knowledge of color and spray processes desirable. Salary open. Send resume with references and salary requirements to: Filmline Corp., 43 Erna Ave., Milford, Conn.

Film Inspectors. Permanent or summer positions open. Telephone or write: Kern Moyses, Peerless Film Processing Corp., 165 W. 46 St., New York 36.

Motion-Picture Sound Technicians. US. Naval Photographic Center, Anacostia, D.C., has following three positions open. Interested persons should send their qualifications to the Industrial Relations Officer. **Electronics Technician (Sound)**, GS-9, salary \$5440 per year. Duties as

assistant to Transmission Engineer in the maintenance of motion-picture recording equipment. Applicants must have had at least five years of progressive experience in the production of sound recordings or maintenance of sound equipment, which must include two years of specialized experience in sound recording for motion pictures.

Electronics Technician (Sound), GS-9, salary \$5440 per year. Duties as mixer and recordist in motion-picture production. Applicants must have had at least five years of progressive experience in the production of sound recordings or maintenance of sound equipment, which must include two years of specialized experience in sound recording for motion pictures.

Electronics Technician (Sound), GS-7, salary \$4525 per year. Duties as recordist in motion-picture production. Applicants must have had at least four years of progressive experience in the production of sound recordings or maintenance of sound equipment, which must include one year of specialized experience in sound recording for motion pictures.

Motion-Picture Equipment Maintenance Men. Experience on 35mm Cameras helpful, but not absolutely essential. Our shop has openings for skilled machinists in 35mm projectors, arclamps generators, rectifiers, printers, processors, Moviolas, etc. Write fully to William Allen, S.O.S. Cinema Supply Corp., 602 West 52 St., New York 19.

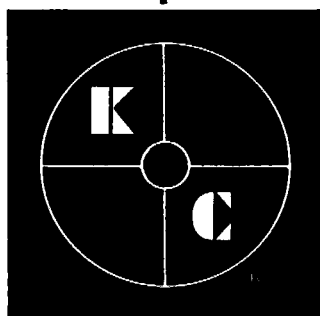
Junior Advertising Executive. Opportunity for advancement in leading motion-picture equipment firm covering every phase of theatre, film production, cutting room, laboratory and television station apparatus. Interesting work with good future. Write Mitchell Radin, S.O.S. Cinema Supply Corp., 602 West 52 St., New York 19.

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